

Adobe Releases Research Findings on the Nature of the “New Creatives”

On April 30, 2015, Adobe released the company’s first findings in a new series of research on what it calls the “creative economy.” The company analyzed information gathered from the public projects of millions of users of Adobe’s Behance digital portfolio Web site. The result of this analysis presents a uniquely detailed view of various aspects of the professional lives of “New Creatives,” beginning and budding professional graphic designers living around the world.

We reviewed the contents of this initial research report, and we look forward to seeing more reports based on this research. We present on this page and the next some of the findings we found most interesting and felt would be most useful to readers of this newsletter. The images on the next page of this article are taken from the report, but the accompanying text is our own and contains, at least in part, our interpretation and comments on the findings.

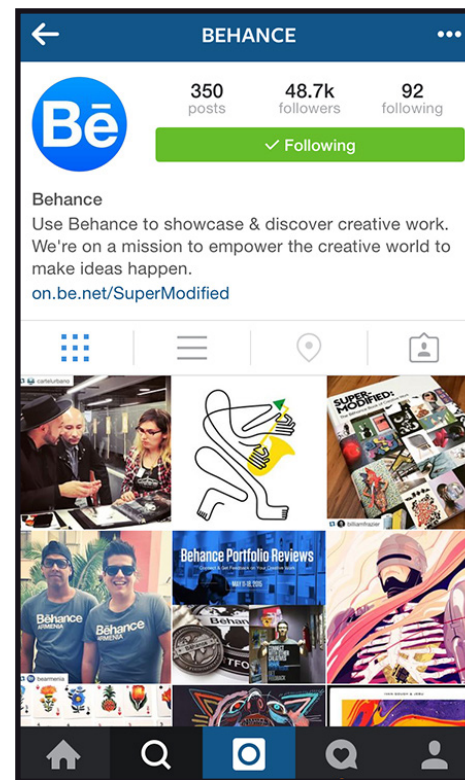
About Behance

As anyone who has ever tried to make the leap from doing something as a hobby and not getting paid for your work into doing something as a professional and getting paid a living wage to do it will understand, making the transition can be astonishingly difficult. As readers of this newsletter will no doubt agree, the degree of difficulty for the change can be daunting for people who would rather design than develop and manage their business.

If a company makes the majority of its income from people who use its software tools and services as the basis for creating living-wage work, it makes perfect sense for such a company to do whatever it can to make the transition easier. After all, well-paid people who feel good about the work they do tend to want to invest in tools and services which will help them continue to do well paid work they enjoy. Thus, the impetus for Adobe to both acquire Behance (www.behance.net) in December 2012

from the graphic designers who founded the online platform in 2006 and to continue to develop the value of the service is clear.

When Adobe acquired Behance, there were just about a million members. At the end of 2014, Adobe announced there are now more than four million people using the service to showcase their work online. To help encourage as many people as possible to try the service, Adobe does not charge a fee for using the service or for creating a personalized Web site within Behance for showcasing design work.



Although creating and maintaining a portfolio requires an Adobe ID, viewing portfolios and following designers on Behance does not. For example, we were able to find some of Dan Marcolina’s work (<http://www.marcolina.com/v2/>) without logging in.

Marcolina does print and digital design work and has spoken at Joss Group events. To see his Behance portfolio, please visit <https://www.behance.net/marcolina>. Be sure to use the service to send him a message letting him know you visited his portfolio.

We have created a Joss Group portfolio on Behance, as well.



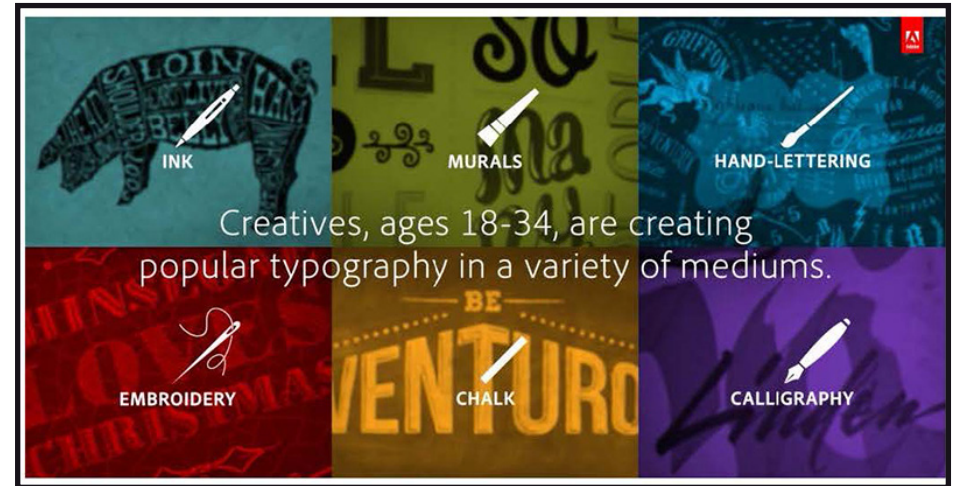
Please see <https://www.behance.net/gallery/26235809/Orchids> to view the portfolio we created. Start to finish, the process took about less than 15 minutes.

Adobe also continues to use social media to find users and increase the number of people turning to Behance to find designers. The Behance Twitter handle is @Behance, and there is a flourishing Instagram feed (see the image on the previous page).

New Creatives Demographics

Behance users who are between 18 and 34 years of age, the report reveals, are located around the world. While there are still major concentrations of design firms and, thus, designers, in well known areas and cities such as New York, Brooklyn, Hamburg, London, and San Francisco, the report says other areas of concentration include Brazil, China, areas in the United Kingdom outside of London, India, Mexico, Russia and Canada.

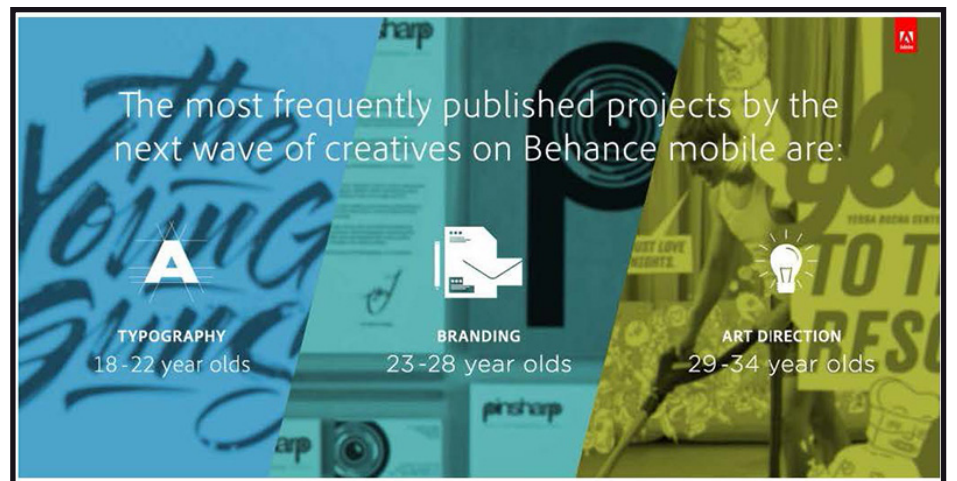
Although we do not dispute these findings, we do feel they are a reflection of the reality designers who do not live in the design meccas of New York, San Francisco, and London, for example, either feel they need more help to be discovered or do actually need more help. In either case, such designers would be more likely to want to showcase their work using a design collective such as Behance.



Typography Lives!

Young designers like to work with their hands (they like to draw on paper), and they like type. This is all good news because it indicates these designers have what it takes to create good designs whether the work appears on paper or on screen.

Speaking of screens, the report indicates the designers are very interested in creating work for mobile devices, either as the primary or secondary delivery channel (see the image below for more information). **TSR**



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